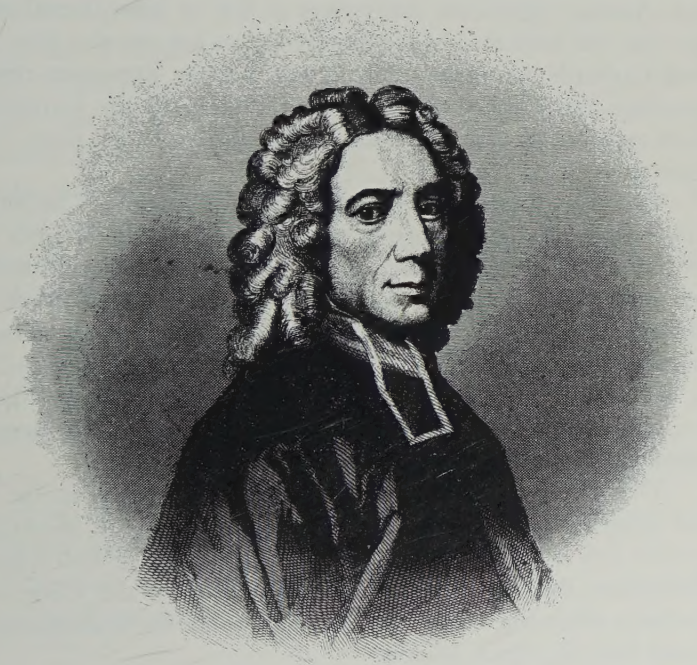


The Hymn

JANUARY 1957



ISAAC WATTS
1674-1748

Volume 8

Number 1

The President's Message

A YEAR OF ANNIVERSARIES

The year 1957 brings an unusual number of anniversaries with hymnic interest. These offer a unique opportunity for observances by Chapters and Committees of the Society, interchurch organizations, organists' guilds, theological seminaries, music schools and departments, local church groups and others interested in hymnic activities.

Outstanding among these occasions is the 250th anniversary of the birth of Charles Wesley which gives promise of world-wide celebration. Another significant anniversary is that of John Greenleaf Whittier who was born exactly one hundred years less one day after Wesley. Paul Gerhardt was born 350 years ago, and an important celebration honoring him is scheduled for March 12th in Berlin, Germany. The year 1957 brings also the 150th anniversary of the death of John Newton.

Two denominations have significant anniversaries. The Moravians have reached the notable age of 500 years. One of the features of their celebration is the publication of a new hymnal which will include several new hymns obtained for the anniversary. The Church of the Brethren is 250 years old, and is marking the occasion in various ways including the publication of a special anniversary hymn.

Last but not least, The Hymn Society of America will be thirty-five years old in 1957; and appropriate recognition will be given to this milestone in the Society's life.

The Hymn Society is arranging material for use in the Wesley and Whittier celebrations. Information regarding the Moravian celebration may be obtained from Dr. F. P. Stocker, 69 West Church St., Bethlehem, Pennsylvania. Information regarding the Church of the Brethren observances may be obtained from its headquarters at 22 South State St., Elgin, Illinois.

Let us have some glorious celebrations!

—DEANE EDWARDS

The American Guild of English Handbell Ringers will hold its fourth annual Festival at Ipswich, Massachusetts, August 23-25, 1957. Handbell Choirs from churches are especially invited to attend and to participate in the week-end program of instruction, ensemble playing, and conferences on theory and arranging. Complete information regarding the Festival may be obtained from the Editor of this magazine or from Mrs. Norman Erb, 1661 Crescent Place, N.W., Washington 9, D. C.

The Hymn

Published by The Hymn Society of America, New York

Volume 8

January, 1957

Number 1

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The Hymn is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of *The Hymn*, \$3.00 yearly (accredited student members, \$1.50).

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Printed in The United States of America.

The Editor's Column

CONCERNING HYMN TUNES

The Editors of this periodical are pleased to announce that Dr. Seth Bingham, noted American church musician, has consented to serve as our musical consultant. Dr. Bingham, Vice President of the American Guild of Organists, commands the high respect of all within the church music field for his musical standards and for his fruitful endeavors in hymnology.

The appointment of Dr. Bingham in this capacity for THE HYMN highlights the increasing concern on the part of the Editors in the matter of hymn tunes. Our Society, from its inception, has been aware of the importance of tunes and of the need to encourage the writing of new ones. However, it would not be an exaggeration to say that over the years hymn texts have come in for a larger portion of emphasis, due possibly to the increasing number of hymn contests.

At the same time, many members of the Society will recall the issuance of *Paper XI* of the Society, "Twelve New Hymns of Christian Patriotism," with music, including six original settings obtained for the Society through the American Guild of Organists, represented by Howard Vincent Milligan, Mus.D., Chairman of the committee. This was a step on the road to what many believe to be the right direction—close cooperation between our Society and those whose musical disciplines qualify them for making wise judgments in the selections of tunes.

With the increasing number of hymnals coming from presses and the continuing interest in locating new tunes for new texts, as well as for the replacement of "worn out" tunes, it will be well for our Society to encourage a vigorous attempt to bring about interest in the importance of composing new tunes by contemporary church musicians.

In line with this aspect of our work, the Editors have endeavored over the past six years to locate new tunes of high quality to publish in these pages. In general, the tunes published have been well received by our readers here and abroad. More coordination between hymn writers and musical authorities during the coming years is bound to see a steady heightening of standards and a codification of the musical aspects of hymnody.

As we enter the eighth year of publication, the Editors wish to thank all who have shared in the promotion of THE HYMN during the past years. We have endeavored to present our readers with an impar-

(Continued on page 14)

The Hymnody of Congregationalism

ALBERT C. RONANDER

R ALPH WALDO EMERSON'S dictum that, "An institution is the lengthened shadow of one man," may in most instances be subject to considerable qualification but, in terms of Congregational hymnody, it is substantially confirmed. Even the briefest acquaintance with the hymns of Congregationalism, brings one immediately into contact with one man whose contribution and influence are preeminent and decisive, Isaac Watts (1674-1748). He, beyond any shadow of doubt, may rightly be regarded as the father of Congregational hymnody, if not of English hymnody as a whole. By the hymns he wrote, the role he played in emancipating the church from a rigid, wooden psalmody and the clear principles he enunciated, he stands out as a monumental figure, determining and shaping an entire tradition.

In any attempt, therefore, to set forth the distinguishing characteristics and essential features of Congregational hymnody, Isaac Watts is the fulcrum around which one's thoughts must inevitably be centered. It would be false, however, to assume that one can either begin or end with him, without regard to earlier contributions or subsequent developments. While his mark and influence are immense and unmistakable, it must not be supposed that he had no antecedents to draw upon nor later successors who enlarged and enriched his legacy. To employ a metaphor, he was the prism which gathered in the various rays of light coming from many sources and, by giving them a new brilliance, intensity and unity, blazed the way for all succeeding generations of hymnologists who in turn made their own luminous contributions.

Some of those who preceded him and pioneered in lifting the hymnody of the church above a constricted and often stilted rendering of metrical versions of the psalms deserve mention here. Of special significance, because of his direct and acknowledged influence on Watts, was John Patrick, "Preacher to the Charter-House, London." In 1679 he published *A Century of select Psalms and portions of the Psalms of David, especially those of praise* in which he did not hesitate to paraphrase the psalms and to delete parts of those he deemed unacceptable in Christian worship. He freely introduced the name of Christ and sought to give a frankly evangelical meaning to many of the phrases. Of him Watts wrote that "he hath made use of the present language of Christianity in several Psalms, and left out many Judaisms . . . in order to suit his thoughts to the state and worship of Christianity," adding, "This I esteem his peculiar excellency in those psalms wherein

he has practised it. This I have made my chief care and business in every psalm, and have attempted at least to exceed him in this as well as in the art of verse." (*The Works of the Rev. Isaac Watts in Nine Volumes*. Printed by Edward Baines, Leeds, 1813, Vol. IX, *Preface to The Psalms of David, Imitated in the Language of the New Testament and applied to the Christian State and Worship*, p. 28.) The *Century* was especially well received in Non-conformist circles and by 1691 had appeared in its fifth edition. Dr. Benson rightly said, "It was Patrick, therefore, who first occupied successfully the middle ground between the Metrical Psalm and the English hymn." (Louis F. Benson, *The English Hymn, Its Development and Use in Worship*. N. Y., Doran, 1915, p. 55.)

If Patrick was the most successful and the most immediately influential among those who preceded Watts, he was not however the first to attempt to improve congregational singing in England. More than a century earlier Miles Coverdale in his *Goostly Psalms and Spiritual Songs*, consisting of paraphrases of the psalms and other portions of scripture as well as thirteen translations of German hymns of the Reformation, had sought to give his countrymen something better to exercise their voices on, as he said, than "hey nony nony, hey troly loly." The distinction for publishing the first book of hymns in the English language probably belongs to George Wither. *The Hymnes and Songs of the Church* appeared in 1623 and included not only scriptural paraphrases but hymns for use in the Church year. The latter were remarkably advanced for their time and contained most of the essential characteristics that were later to be associated with a good hymn. Orlando Gibbons, the foremost musician of the age, composed the music and the tunes. It is regrettable that Wither's hymns, due to the opposition of the Company of Stationers under James II, did not gain the popular recognition nor exert the influence they deserved. William Barton, a "conforming Puritan," met with greater success when he issued *A Century of select Hymns* in 1659. The Preface made a strong case for the use of hymns, qualified only by the provision that they be based on scripture. While the Anglican Church refused to admit them into its worship, remaining with the Sternhold and Hopkins Version of the Psalter, the Independents and early Congregationalists received them gladly and employed them widely. Barton's work undoubtedly helped to prepare the way for Isaac Watts. There were others who made a similar contribution, among whom the following should certainly be included: Samuel Crossman, *The Young Man's Meditation, or some few Sacred Poems upon Select Subjects and Scriptures*, 1664; John Austin, *Devotions, in the ancient way of offices: with Psalms*,

Hymns and Prayers, for every day in the week, and every holiday in the year, 1668; Thomas Ken, *A Manual of Prayers for the use of the scholars of Winchester College*, 1674, which included the admonition, "Be sure to sing the Morning and Evening Hymn in your chamber devoutly," and to which in 1694 were added his two well-known hymns, "Awake, my soul, and with the Sun," and, "Glory to Thee, my God, this night" (now frequently revised as, "All Praise To Thee, my God, this night"); John Mason, *Songs of Praise to Almighty God*, 1683; Benjamin Keach, *Spiritual Melody*, 1691; Joseph Stennet, *Hymns in commemoration of the Sufferings of our Blessed Savior Jesus Christ, compos'd for the celebration of his Holy Supper*, 1697.

Deserving of special notice is Richard Baxter. He not only bequeathed to the church one of its finest hymns, "Ye holy angels bright" (partly re-written by John Hampden Gurney), but took a leading part in encouraging men like William Barton, John Mason and John Patrick and in persuading the churches to accept and employ the hymns written by these pioneers of a freer, richer hymnody. Largely because of his efforts, the work of Isaac Watts found a ready response in many churches in London, especially among Presbyterian ministers, even when some of his Congregational brethren were slow to approve of his ideas and innovations. John Milton was another significant figure who inspired Watts with the grandeur of his verse, thus prompting him to make a full and elevated use of poetry in the hymns he wrote, although seeking to avoid some Miltonian "archaisms, exoticisms, and a quaint uncouthness of speech." Milton stands in the company of a remarkable group of poets who enormously enhanced the literary treasures of the English language and whose influence on hymnody, while indirect, did much both in seventeenth-century life and subsequently to lift the hymns of the church to new levels of poetic beauty and creative power. Among them were John Donne, Robert Herrick, George Herbert, Henry Vaughan, John Dryden and Joseph Addison, to name some of the leading individuals in this circle. While Watts, as he expressed it "always avoided the language of the poets where it did not suit the language of the gospel," (*Works, op. cit.*, p. 35) still he owed much to the influence of these men. Of quite a different stamp, but equally important, was the "Bedford tinker," John Bunyan. His hymn, considerably revised in its popular version, "He who would valiant be," has become one of the most widely known and loved hymns in western Christendom and his *Country Rhymes for Children*, one of the first song books written expressly for children, served as a model for Isaac Watts', *Divine Songs, attempted in easy language, for the use of children*, 1715.

All these men, and others too, played a notable role in bringing to birth a freer, richer use of music and song, poetry and praise, in the worship of the church. Percy Dearmer was quite right in saying that Watts "could have compiled an English hymnbook out of existing materials, whose excellence would not be questioned today." (Percy Dearmer, *Songs of Praise Discussed*, Oxford University Press, London, 1933, p. xvii.) Nevertheless, having said this, it must also be said that without the leadership and contribution of Isaac Watts the flowering of Christian hymnody would have been long delayed, seriously restricted and greatly impoverished. If his age, like that of Luther's, provided him with a sounding board, he provided the voice. If others plowed the soil, he did the planting. He was the channel which, gathering in the rivulets from many different sources, turned the stream of Christian hymnody into a cascading river of joyous songs and worthy praises. And it is his genius, more than any other, which has given to Congregational hymnody its distinctive character and quality. One can trace at least five distinguishing features in his work which have shaped and determined Congregational hymnody, marking it off as something different from those traditions which have been primarily oriented to a strict psalmody or to a purely liturgical or aesthetic use of hymns in worship.

1. *Its Christocentric character.* The first hymn which Isaac Watts wrote, prompted by his dissatisfaction with the metrical psalms being sung in the chapel in Southampton, reveals both his motivating concern and guiding passion, namely, that Christ was to be enthroned and adored above all else in the worship of the church.

Behold the glories of the Lamb
Before His Father's throne;
Prepare new honours for His name,
And songs before unknown.

When he had completed the work on his *Hymns and Spiritual Songs*, 1707, he appended a note saying that he was reluctant "to put a full period to these Divine Hymns, till I have addressed a special song of glory to God the Father, the Son, and the Holy Spirit," adding, "I believe it still to be one of the noblest parts of Christian worship . . . the doctrine of the Trinity, which is the peculiar glory of the divine nature, that our Lord Jesus Christ has so clearly revealed unto men, and is so necessary to true Christianity." (*Works, op. cit.*, p. 203.) In one of the last hymns to be found in his *Spiritual Songs*, he pointed with unmistakable directness to the ultimate source of his inspiration: "Christ crucified, the Wisdom and Power of God."

Nature with open volume stands,
 To spread her Maker's praise abroad;
 And ev'ry labour of his hands
 Shews something worthy of a God:

But in the grace that rescu'd man,
 His brightest form of glory shines;
 Here, on the cross, 'tis fairest drawn
 In precious blood, and crimson lines.

Watts initiated his movement of reform largely because the psalmody of his time allowed no place for the explicit showing forth of the glory of Christ in the praises of the church. His reason for altering and rephrasing the psalms was expressed in this way: "When we are just entering into an evangelical frame, by some of the glories of the gospel presented in the brightest figures of Judaism, yet the very next line perhaps which the clerk parcels out unto us, hath something so extremely Jewish and cloudy, that darkens our sight of God the Saviour. Thus, by keeping too close to David in the house of God, the veil of Moses is thrown over our hearts." (*Works, op. cit.*, p. 127.) It was to remove this "veil" and to allow "the light of the knowledge of the glory of God in the face of Christ" to be revealed in its fullness and majesty that Watts wrote his hymns.

In *The Psalms of David, Imitated in the Language of the New Testament*, 1719, he not only set about "correcting and refining" the poetic efforts of the kingly bard but gave the psalms such intriguing titles as "Christ's death, resurrection, and ascension" (Psalm II), "Christ's condescension and glorification; or God made man" (Psalm VIII), "Christ's all-suffering" (Psalm XVI), "Christ's first and second coming" (Psalm XCVI), and closed the series with a number of Christian doxologies. When he had exhausted the paraphrastic possibilities of the psalms, wherein it is to be admitted that he often used David only as a convenient springboard, he did not hesitate to evolve hymns of "mere human composure," all that Christ might be given His proper reverence and praise. And when attacked for his efforts, as was often the case, particularly in the early phases of his struggle, he sharply and eloquently replied: (*Works, op. cit.*, p. 15.)

Have we nothing more of the nature of God revealed to us than David had? Is not the mystery of the ever-blessed Trinity brought out of darkness into open light? Where can you find a Psalm that speaks the miracles of wisdom and power as they are discovered in a crucified Christ? And how do we rob God the Son of the glory of his dying love, if we speak of it only in the gloomy language of "smoke and sacrifices, bullocks and goats, and the fat of lambs?" Is not the ascent

of Christ into heaven, and his triumph over principalities and powers of darkness, a nobler entertainment for our tuneful meditations, than the removing of the ark up to the city of David, to the hill of God, which is high as the hill of Bashan? Is not our heart often warmed with holy delight in the contemplation of the Son of God our dear Redeemer, whose love was stronger than death. . . . And must these affections be confined only to our own bosoms, or never break forth but in Jewish language, and words which were not made to express the devotion of the gospel?

This distinctively Christian emphasis which characterized all of Watt's work, firmly anchoring it in the main stream of classical Christianity, has remained as a continuing mark of Congregational hymnody. Even during the height of the social gospel movement, with its more "liberal" type of Christology, and the heyday of Unitarianism, with its broader theological interpretations, both of which contributed much to an ampler and improved hymnody, this basic orientation has never been lost. So, a later Congregationalist, Ray Palmer, expressed it:

My faith looks up to thee,
Thou Lamb of Calvary, Saviour divine!
Now hear me while I pray; Take all my guilt away;
O, let me from this day Be wholly thine.

Congregational hymnody has been centered in a "high" valuation of Christ, consonant with historic Christianity.

2. *Its churchly intent.* Watts wrote many hymns suitable for personal use and private devotions, for family gatherings and children's instruction, yet his hymns were written primarily to be sung in church and were inspired in the setting of worship. His efforts were prompted not by aesthetic considerations nor the requirements of large evangelistic meetings nor the more personal needs of individual Christians but solely by his desire to furnish the house of God in its corporate worship with acceptable and worthy songs and praises. If Erik Routley went too far in describing Watts as "the father of the liturgical hymn," nevertheless it is right to suggest that his hymns were designed to serve an ecclesiastical end. It is not without significance that his *Imitations* were expressly designated to be "applied to the Christian State and Worship" and that the concluding section of his *Spiritual Songs* was "Prepared for the Holy Ordinance of the Lord's Supper." Watts was a churchman, first and last. His most notable admirer in New England during the Revolutionary period, Timothy Dwight, in writing what some have called the first great hymn in America, expressed as completely as anyone could the dominant concern and kindling spirit of hymnody's Great Emancipator.

I love thy kingdom, Lord,
 The house of thine abode,
 The Church our blest Redeemer saved
 With his own precious blood.

Beyond my highest joy
 I prize her heav'nly ways,
 Her sweet communion, solemn vows,
 Her hymns of love and praise.

Congregational hymnody, throughout its history, avoiding the extremes of a pietistic subjectivism and a revivalistic emotionalism, an obdurate anti-ecclesiasticism and a florid aestheticism, has made the service of Christ in the worship of His church its major and controlling goal.

3. *Its scriptural base and quality.* One of Watts' most significant and enduring contributions to hymnody was to emancipate the church, not only from an inordinate and exclusive preoccupation with psalmody, but from a strict and confining biblical literalism. There were some among his predecessors, like William Barton, who fully shared his views with respect to the psalms but who maintained that only hymns which were clearly "collected out of the Holy Bible" could be acceptable as suitable in Christian worship. Barton, for instance, came out forthrightly for hymns but insisted that they be founded on scripture so that the biblical source would be unmistakably apparent. While this could not properly be charged with being a literalistic type of fundamentalism, especially since Barton allowed himself great latitude in his own work, yet it tended in that direction and meant placing quite definite and restricting limitations on the free-flowing stream of hymnody. Watts however, in thinking of hymns as a human offering of praise to God, maintained that each age should fashion its songs of faith in its own words. He held that "By reading we learn what God speaks to us in his word; but when we sing, especially unto God, our chief design is, or should be, to speak our own hearts and our words to God." (*Works, op. cit.*, p. 8.) It is not unlikely that he had Barton, and more extreme biblicists in mind, when he wrote: "I might have brought some text or other, and applied it to the margin of every verse, if this method had been as useful as it was easy." (*Works, op. cit.*, p. 129.) Watts was no scriptural literalist.

Nevertheless, recognizing this, it must also be said that everything he wrote, from his paraphrases to his lyric poems, was inspired, shaped and informed by a profound grasp of biblical revelation and imagery. Albert Bailey was not exaggerating when he said that "most of his

hymns are disguised translations of Biblical phrases." (Albert Edward Bailey, *The Gospel in Hymns*, C. Scribner's Sons, N. Y., 1950, p. 51.) His magnificent communion hymn, "When I survey the wondrous cross," regarded by many as the greatest Christian hymn ever written, gains its power from and is steeped in the pungent language of the New Testament, so that there is hardly a line which cannot be traced back to one of Paul's impassioned epistles. Even where he is not explicitly paraphrasing one of the psalms or basing a hymn on a particular passage of scripture, his language and thought are saturated with biblical phrases and allusions. If he fought for a more liberal attitude toward the Bible, in the use made of it in hymnody, he did so only that the Bible, abetted by the fires of human imagination and the wings of pure poetry, might thereby be enabled to speak its word of truth with an even greater thrust of meaning, power and beauty. In this, he not only established the prevailing mind-set of succeeding generations of Congregational hymn writers, men like Philip Doddridge, Timothy Dwight, Ray Palmer, Washington Gladden and John Oxenham, but anchored Christian hymnody in the common ground of biblical experience, from which it has ever derived its greatest strength and grandeur.

4. *Its social vigor and sensitivity.* If it would be incorrect to attribute to Watts a passionate concern about social problems, which reflected itself in his hymns, it would be equally misleading to think that he devoted his efforts purely to scriptural, doctrinal and liturgical themes. While the latter, unquestionably, received the major portion of his attention and talents, he never forgot that where Christ truly reigns, there:

The prisoner leaps to lose his chains;
The weary find eternal rest,
And all the sons of want are blest.

Christian worship and praise for Watts could never be divorced from the common life nor remain detached from the problems of the here and now. Nevertheless, it is to Philip Doddridge, Watts' friend and later contemporary, that Congregational hymnody owes its marked and persistent concern with the needs and demands of social justice. Serving for twenty-two years as the minister of the Chapel Hill Congregational Church in a poverty-ridden section of Northampton, he wrote his own closing hymns for the services and, in them, sought to bring home to his people the burning desire of Christ to relieve and remove the wrongs and the ills which afflict the lives of men. So, in his hymn on "The Good Samaritan," he wrote:

Father of mercies, send thy grace
 All-powerful from above
 To form in our obedient souls
 The image of thy love.

When the most helpless Sons of Grief
 In low distress are laid,
 Soft be our hearts their Pains to feel,
 And swift our hands to aid.

Even in his Advent hymn, "Hark, the glad sound," it finds expression:

He comes, the broken heart to bind,
 The bleeding soul to cure,
 And with the treasures of his grace
 To enrich the humble poor.

Doddridge, in his driving passion for alleviating human suffering and achieving a greater measure of decency and fairness in the relations of men, stands out as far ahead of his time. Yet, the emphasis he gave, incipiently anticipated in Watts, was to influence greatly the work of later Congregational hymnologists and to give to Congregational hymnody one of its essential qualities, that is, a bold and forthright confrontation of the social implications of the Christian gospel, which it has retained to the present day. Among some of the hymns which could be mentioned in this respect are: "Christ for the World! We Sing" (Samuel Wolcott, 1869); "O Master, Let Me Walk with Thee" (Washington Gladden, 1879); "Lead on, O King Eternal" (Ernest Shurtleff, 1888); "O Master-Workman of the Race" (Jay Stocking, 1912); "Outside the Holy City" (James Gordon Gilkey, 1915); "O Young and Fearless Prophet" (S. Ralph Harlow, 1931). Though many of the hymns of this type will doubtless pass from the scene in the hymnody of the church, partly because they were expressly written for their own time and situation, yet they made a significant contribution in their day and one can be sure that others will be written to take their place and to express for their generation the same concern for the betterment of the common life.

5. *Its comprehensive reach and scope.* In all that Watts wrote, there was a broad sweep and spaciousness to his outlook. Nothing small and paltry, or merely sectarian or trivial, was allowed to intrude or to limit the range of his interests and creative efforts. He drew his inspiration from a wide variety of sources and, in his hymns and songs, lifted up those basic and common affirmations in which all Christians could join. The catholicity of his spirit was informed by a profound sense of the universal and cosmic significance of the Christian gospel.

It is for this reason that he eschewed everything petty and encompassed the whole universe in his offerings of praise. This note is frequently struck, as in "Come let us join our cheerful songs."

4. Let all that dwell above the sky,
And air, and earth and seas,
Conspire to lift Thy glories high,
And speak Thine endless praise;
5. The whole creation join in one
To bless the sacred name
Of Him that sits upon the throne,
And to adore the Lamb.

No one could ever accuse Watts of being narrow or cramped or stunted. And what he did for his own day and generation, in giving a broadened and elevated vision of the joy and comprehensiveness of the gospel, has remained and made its mark on the developing tradition of Congregational hymnody, as it has on all western Christendom. Henry Hallam Tweedy, in his prize-winning missionary hymn for The Hymn Society of America in 1929, caught the feel and spirit of the vision which motivated Watts and those who followed after him:

Eternal God, whose pow'r upholds
Both flow'r and flaming star,
To whom there is no here nor there,
No time, no near nor far,
No alien race, no foreign shore,
No child unsought, unknown,
O, send us forth, thy prophets true,
To make all lands thine own!

Congregational hymnody, with its firm anchorage in the main stream of classical Christianity, as exemplified in its continuing fidelity to Christ, the Church and the Bible, and with its awareness of the social dimensions and outreach of the Christian faith, has, at the same time, retained a broad, inclusive and comprehensive point of view both with respect to the best in other traditions and to the sweep and range of the gospel it proclaims.

THE EDITOR'S COLUMN (*Continued from p. 4*)

tial view of all varieties of hymnological interest, as well as faithfully to reflect the work of The Hymn Society in its manifold program. We should appreciate receiving suggestions from our readers, and bespeak their continued support and cooperation during the year ahead.

Christ Ist Erstanden

JOHANNES RIEDEL

CHRIST IST ERSTANDEN is the foremost of all *leisen*. A *leise* is a medieval folk-hymn in the German tongue that ends with the cadential formula, *Kyrie Eleison*. Other terminations are, *Kyrieleis*, *Kirleis*, *Krles*. The *leisen* repertory consists of the following hymns: (translations from *Drinker*, Note 1.a.; harmonization from *Kalmus Edition*. Note 1.b.*)

Christ ist erstanden, "Christ is now rys'n a-gayne," (No. 36, *I, 92)

Nun bitten wir den heiligen Geist, "To Thee, the Lord, our God, we now pray," (No. 254, *I, 20, 41, 47)

Gelobet seist du Jesu(s) Christ, "We praise Thee, all, our Savior dear," (No. 107, *I, 26, 76; *II, 53)

Dies sind die heiligen zehn Gebot, "On Sinai mountain Moses trod," (No. 66, *I, 60)

Mitten wir im Leben sind, "In the midst of life we all," (No. 252, *II, 15)

Jesus Christus unser Heiland, "Jesus Christ, our Lord and Savior," (No. 206, *I, 18, 82).

Gott sei gelobet und gebenedeiet, "Come ye, and praise Him," (No. 119, *I, 35)

O wir armen Sunder, "We poor sorry sinners," (No. 301, *II, 7)

Mensch willst du leben seligch

O du armer Judas

In Gottes Namen fahren wir

Also heilig ist der Tag

The earliest text versions of the *Christ ist erstanden* hymn consist of one stanza with an *Alleluia* or *Kyrie Eleison*. (Munich Codex 716 and *Cod. Lat. Germ.* 66)

Christ ist erstanden
von der marter alle,
dess soll wir alle froh sein,
Christ soll unser trost sein.
Alleluia.

Christ is arisen
from all the tortures,
let us all rejoice,
Christ be our consolation.
Alleluia

Almost concurrently, three-stanza versions appeared. (*Cod. Lat. Germ.* 66)

The melody of *Christ ist erstanden* is preserved in numerous examples in the monodic and in the polyphonic literature. Usually three basic monodic examples are quoted, two from Munich Codices (*Cgm* 716 fol. 29,r, and *Musik*, 40050 fol. 187,r,) and one from the *Vehe Gesangbuch*, 1531.

The three versions are based on a melody which consists of four phrases and the appendix *Kyrie Eleison* or *Alleluia*. An extremely economic motivic procedure takes its melodic energies from the first phrase material. The latter is characterized by the interval of the fourth consisting of an ascending third followed by a second.

The age of *Christ ist erstanden* is suggested by the fact that all three versions are derived from the Easter Sequence, *Victimae Paschali Laudes*.

The cadential *Kyrie Eleison* formulae of *Christ ist erstanden* are the most important of *leisen mottos* because they appear also in the refrains of the Christmas *leise*, *Gelobet seist du Jesu(s) Christ*; in the Ten Commandments *leise*, *Dies sind die heiligen zehn Gebot*; and in the Crusader's *leise*, *In Gottes Namen fahren wir*. Together with the unaltered formulae of *Nun bitten wir den heiligen Geist* and *Mitten wir im Leben sind*, they are the pillars of the cadential *leisen* structures.

Christ ist erstanden generated a group of other hymns which are related to it both textually and musically:

Luther's and Walther's

Christ lag in Todesbanden "Christ lay by death enshrouded,"
(No. 38, 39, Note 1.a.; *I, 12, 86; II,
41, 93, Note 1.b.)

and also the folk hymns,

Surrexit Christus Hodie (*Erstanden ist der heilige Christ*), "The
blessed Christ is ris'n today," (No. 85,
Note 1.a.; *I, 83, Note 1.b.)

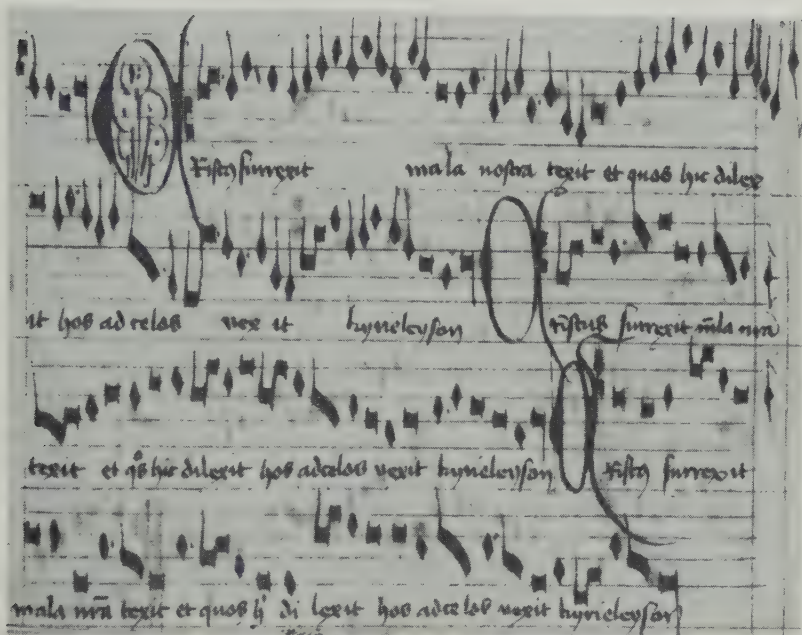
Christ, der ist erstanden

Christ fuhr gen Himmel

Es giengen drei heilige Frauen

Am Sabbath frueh Marien drei

Concerning the *Christ ist erstanden* settings of the fifteenth century, we may say that the oldest setting, the anonymous three-part Munich *Cod. Lat. 6034* (c. 1400), shows the tenor and contra-tenor written within the same range. This results in multiple crossings between these two parts. In the *bicinium* setting Munich *Cod. Lat. 5023* (c. 1430), migrant *cantus firmus* technique is applied. In the three-part examples of the Trent *Codices* (c. 1440), an intensified linear-florid motion is stressed together with imitative devices (canon). The three settings of the *Glogauer Liederbuch* show a great variety of stylistic procedures. Two are of especial note. One has a slightly embellished *cantus firmus* which is supported by a *colorated* accompaniment of two lower parts (presumably a solo *lied* with the accompaniment of two



Christus surrexit mala nostra texit. A fifteenth-century three-part setting from Munich Cod. Lat. 6034.

gambas); the other is a strictly homophonic three-part setting of *Surrexit Christus Hodie*, a perfect example of *faux-bourdon* practice with the contra-tenor showing typical bass progressions.

The Augsburg *Codices 142a* (c. 1492) is another example of prime interest because it contains no imitations but uses abundant instrumental *florituras*.

The *Christ ist erstanden* melody was sometimes intoned at Vespers. This practice was suggested by the Church Agenda at Breslau (1499) which called for the singing of the prose *Victimae Paschali*, the *Christ ist erstanden*, to which was added, after each stanza, "if desired," the chorale, *Salve festa dies*, and finally, the *Regina Coeli*. This practice is illustrated in the anonymous four-part setting of the Gregorian *Salve festa dies*, in which the second voice reproduces both the text and the melody of the *Christ ist erstanden*. (2)

Other combinations of *Christ ist erstanden* with Gregorian materials are found in the anonymous six-part chorale motet Zwickau, *Vollh. No. 77 Mus. XXIV, I*, which presents *Jesus Christus unser Heiland* in the first part. The *altera pars* shows *Christ ist erstanden* in the

alto (in long note values), while a *Gratia Sit Deo* is presented in the remaining voices in a through-imitated and florid manner. An early organ tablature by the Hofhaimer and Buchner student, Fridolin Sicher (St. Gall Codex 530 fol. 774r) shows the combination of *Christ ist erstanden*, *Christe qui lux es et dies*, and *Vexilla Regis*.

The Church Agenda from Brandenburg, Nuernberg, 1533, follows Luther's *formula missa*; it states: "From Easter to the Ascension, the *Victimae Paschali* together with *Christ lag in Todesbanden* shall be sung immediately after the *Alleluia*." (3)

This is realized literally by Johannes Galliculus in the *Prosa de Resurrectione* of his Easter Mass. Two stanzas from the *Victimae Paschali* sequence are combined with the earlier *Christ ist erstanden* rather than with the *Christ lag in Todesbanden*. The *Sequentia* is built upon four melodies, three of which are taken from the *Victimae Paschali Laudes* sequence. The fourth is derived from the *Christ ist erstanden*. This appears in the tenor voice with the prose, *Agnus Redemit Oves*.

In the *Agnus Dei* section, the last half of the third stanza of *Christ ist erstanden* is added. This cannot be documented by any liturgical situation. It is innovated by the composer to stress the Resurrection theme. The cry for clemency and *misericordia* in the *Agnus Dei* is relieved by the proud and possessive joy of the Lutheran Christian in the resurrection of Christ. The text reads: "Agnus Dei qui tollis peccata mundi, miserere nobis, dëss solln wir alle froh sein, Christ soll unser trost sein, Kyrie Eleison."

Christ ist erstanden is significant, also, because of the great number of its *musica figuralis* settings (66).

The four- and five-part settings of *Christ ist erstanden* and *Christ lag in Todesbanden* by composers such as Isaac, Heinrich and Hermann Finck, Mahu, and Hellingk, Le Maestre, show technical versatility and typical Flemish craftsmanship. This is apparent in the free, imitative technique of *cantus firmus* writing, in the varied elaborations of the *fiorituras*, and in the uninterrupted flow of contrapuntal line present in through-composed motet writing.

Two types of *musica figuralis* writing can be distinguished in Johann Walther's settings. The first retains the unaltered and static melody in the tenor contrasted by free ornamental lines in the remaining voices. In the five-part versions of *Christ lag in Todesbanden* and *Jesus Christus unser Heiland* (1524) and in the six-part setting of *Christ ist erstanden* (1551) canonic techniques are also applied. The second type, influenced by humanistic ode writing, is of homophonic nature. Here, the melody is in the tenor part. (three-part *Christ ist erstanden*, 1551)

Chorale motet writing in independent sections is characteristic in Arnold's four-part *Christ ist erstanden* and in Altenburg's five-part *Christ lag in Todesbanden*.

In Michael Praetorius' numerous *bicinia* and *tricinia* of the *Christ ist erstanden* group, no *cantus firmus* technique proper is noticeable. This is replaced by free imitative procedures that deal with motivic and non-motivic phrase materials. Here, melismatic figures acquire affective meaning.

The antithesis of *musica figuralis* style is *kantional* style. This is a homophonic style wherein the *discant* carries the *cantus firmus* and structural clarity is of utmost importance.

Composers are aware of the congregation and the school choir. Together with the simple *kontrapunktweise* setting and appearance of the *cantus firmus* in the *discant*, Lucas Osiander also uses dividing rests between all phrases. This emphasizes the clarity of the text thus enabling the congregation to follow the choir or vice-versa.

Kantional writing is continued by composers of the seventeenth century through Michael Praetorius, (Wolfenbüttel), Samuel Scheidt, (Halle), Johann Hermann Schein, (St. Thomas at Leipzig), Heinrich Schütz to Johann Sebastian Bach.

C. P. E. Bach refers to the preface of the 1784 edition of his father's four-part chorales: "ganz besond're Einrichtung der Harmonie und das natürlich Fliessende der Mittelstimmen und des Basses" (quite special arrangement of harmony and the naturally flowing quality of the middle voices and of the bass); thus emphasizing characteristics of the *Kantional* style previously stated.

Polychoral writing is most characteristic of the seventeenth century.

With the exception of Michael Praetorius' setting of *Christ lag in Todesbanden*, Heinrich Schütz' setting of *Christ ist erstanden* is the most distinguished prototype of polychoral *leise* writing. It is scored for eleven parts and *basso continuo*; namely, a band of three viols and four trombones, and a choir of mixed voices. The entire text is used but the original music is replaced by the composer's own melody. An orchestral prelude introduces the trombone choir in *canzona* fashion and treats the first two phrases of the melody; the viol choir follows with an elaboration of the last phrases and the *Alleluia* appendix. Next, the first two phrases of the chorale proper are sung by the mixed choir alone. This is followed by the interrelated participation of all three groups. Only once is this Paschal joyousness abandoned. After the line, "so ware die welt vergangen," the *Organo piccolo* (i.e., the positive) replaces the *Organo grande*, its minute sound expressing our sadness.

A fine example of the few-voiced concertato style is Johann Hermann Schein's setting of *Christ lag in Todesbanden* from his *Opella Nova, Geistliche Konzerte* (1626). It is written for two concertizing sopranos against the tenor who retains the original melody. It also has a *basso instrumentalis* reinforced by a *basso continuo*.

Johannes Schop has also written a setting of the same hymn. His work is arranged for two voices (two violins) and *basso continuo*. In this work the competitive polarity between the soprano duet and the old-fashioned tenor is stressed but the affective quality is underlined by the utilization of a great many instrumental devices.

In the field of the chorale cantata there are two notable works available. The first is *Erstanden ist der heilige Christ* by Nicolaus Bruhns. This composition is characterized by a framework of sinfonia and ritornellos which separate the individual stanzas of the chorale. The first stanza is elaborated by a somewhat canonic relationship between the two solo tenors and the two violins. In the second stanza the word *erstanden* receives exuberant melismatic treatment. This melisma is used at the *Alleluias* of the third stanza. Both vocal and instrumental techniques create a robust atmosphere of Easter jubilation.

The second chorale cantata is *Christ lag in Todesbanden* by Johann Sebastian Bach. This is also a set of variations on a basic melody. It includes an introductory sinfonia and seven stanzas. Since this work is so familiar, I have purposely omitted a detailed evaluation.

Because there was unity in all sacred music production before the seventeenth century, and because there was no need for a special ceremonial organ literature, early organ examples are scarce.

Hans Buchner's (1483-1538) three-part organ setting displays typical colorist embellishments. In a four-part organ setting of *Surrexit- Erstanden ist der heilig Christ* (Vienna Cod. 76698), a purely chordal hymn presentation at the beginning is relieved by *Manieren* which appear in two to three voices.

A representative of the second colorist school, Johannes Ruehling, publishes Wolff Thalmann's five-part organ setting of *Christ lag in Todesbanden*. Whereas no pure *cantus firmus* statement is given in any voice, all voices elaborate the *leise* material in a free, imitative manner. According to the title of the tablature, no *coloraturen* are used. This enables the organist to improvise according to his ability and need.

When the organ replaced the choir in congregational accompaniment, independent organ literature arose.

In Scheidt's famous *Tabulatura Nova*, the variation principle is combined with imitative devices. In all stanzas of *Christ lag in Todesbanden* imitative techniques are united with coloristic devices of the

German *fundamentum* School, fast passage techniques of the Italian organ toccata, and ornaments and intervallic skips of the English virginalist school. Italian influence is present in the *Ricercar Super Initium Cantilenae* (four-part) *Christ ist erstanden* by Johann Kaspar Ferdinand Fischer (1650-1746). Three expositions of the subject (the first phrase) are given in a truly fugal fashion.

Buxtehude's three-part prelude of *Jesus Christus unser Heiland* presents the chorale in unaltered sustained note values contrasted with an imitative dialogue of clavieristic figures in the two lower voices. This is the first of a series of variations that appear later in the stanzas sung by the congregation.

The *Chorale Prelude* proper is represented by Johann Pachelbel's settings of *Christ lag in Todesbanden* and *Jesus Christus unser Heiland*. In both, a chorale fugue forms the first section, while the second section presents the chorale in long note values against a highly figurative colorization in the upper voices.

The *Christ lag in Todesbanden* setting by the Pachelbel student, Andreas Nicolaus Vetter (1666-1734), has the melody in unaltered fashion contrasted by an accompaniment formed in the manner of an *Allemande*.

Johann Heinrich Buttstedt's (1666-1727) *Christ lag in Todesbanden* (four-part) follows Pachelbel's fugue and *cantus firmus* model. His *Christ ist erstanden* (three-part), however, has an embellished *cantus firmus* in the melody while the two lower voices, full of ornamental runs, are treated as a *partita*.

In Johann Sebastian Bach's organ prelude to *Christ ist erstanden*, the three stanzas are through-composed. The melody in the upper voice is a chromatic variant similar to those that appear in the Gesius' *cantus firmus* and the *Schott Gesangbuch* example. In the first stanza, a concertizing device of rapid, imitative ornaments in the inner and lower voices gives expression to the joyfulness of Christ's resurrection. The second stanza is replete with multiple fugal entrances and also contains a counter-melody of ascending eighth notes.

An instructive model for tone painting techniques may be seen in the persistently ascending lines in the accompanying voices of his congregational prelude, *Erstanden ist der heilige Christ*. In the prelude to *Jesus Christus unser Heiland*, the tied eighth notes may represent the "bonds of death."

His setting of *Christ lag in Todesbanden* is in the style of the one-stanza prelude. A figure of two descending seconds appears alternately in each voice, including the melody part. Hermann Keller explains it as a symbol of removal of the rock from Christ's tomb. (4)

The Chorale phantasy of *Christ lag in Todesbanden* bears all the features of a Buxtehude phantasy. The melody proper is elaborated by means of a concerto grosso-like introduction, by dynamic contrasts of prescribed piano and forte effects, by ornamental, rhythmic, melodic extensions of each phrase proper, and by rhythmic changes of the phrase note values. These techniques place this composer with the three *B's* of the North German organ school: Boehm, Buxtehude, and Bruhns.

With Bach is reached the culmination of polyphonic as well as homophonic settings of the *leise, Christ ist erstanden*. However, its influence survives up to the present: In Ernst Pepping's *Spandauer Chorbuch* three-part settings of the *Christ ist erstanden* group reflect a polyphonic style of writing characteristic for some contemporary German composers of sacred music.

NOTES

- 1.a. Drinker, Henry S., *Bach Chorale Texts with English Translations and Melodic Index*. The Association of American Colleges Arts Program, New York.
- 1.b.* Bach, J. S., *Four Part Chorales*. 2 vol. Edwin F. Kalmus, New York.
2. Feldmann, Fritz, *Der Codex Mf 2676 des musikalischen Instituts bei der Universität Breslau*. Second part. Preibartsch, Breslau, 1932.
3. Liliencron, Rochus von, *Liturgisch-Musikalische Geschichte des Evangelischen Gottesdienstes Von 1523-1700*. Schleswig, 1893, p. 18.
4. Keller, Hermann, *Die Orgelwerke Bachs*. C. F. Peters. Leipzig. 1948.

Selective Listing of Contemporary German Compositions on the Christ ist Erstanden group.

Beckenrath, Alfred V., *Christ ist erstanden* for Cantus firmus-Choir and SATB with or without instruments. Pub: Werkreihe für Musik, Elbach, Kr. Miesbach (Oberbayern).

David, Johann N., *Christ ist erstanden op. 35, 1 & 2*. Motette SATB Breitkopf & Härtel, Leipzig und Wiesbaden.

Gerstberger, Karl, *Christ ist erstanden op. 27, #1*. for Boys' Choir & Orch. Pub: Hug & Co., Zürich.

Kaminski, Heinrich, *Christ ist erstanden* SATB and soloists. Merseburger, Darmstadt.

Koch, Johannes E., *Erstanden ist der heilige Christ*. 5-part mixed choir. Bärenreiter-Verlag, Kassel-Wilhelmshöhe (Basel).

Pfanner, Adolf, *Christ fuhr gen Himmel* 3-part. Anton Böhm & Sohn, Augsburg.

Raubuch, Erhard, *Christ ist erstanden*. L. Schwann, Düsseldorf.

Reger, Max, *Christ ist erstanden*, 5-7 parts. Universal-Edition, Vienna.

Thomas, Kurt, *Christ fuhr gen Himmel* 3-part. Breitkopf & Härtel, Leipzig und Wiesbaden.

Easter Hymn-Anthems for Multiple Choirs

EDWARD JOHE

1. "Come ye Faithful, Raise the Strain" Ludvig Lindeman (1812-87)
Arranged by Leland Sateren. SATB-SA Jr. Choir, Augsburg Press, #1132.

This is the familiar hymn of John of Damascus (tr. J. M. Neale). Ludvig Lindeman's tune is straight forward, chorale-like, one-note-per-syllable music. This arrangement for SATB and SA Junior Choir has good musical interest. It would a challenge to Junior Choirs on the threshold of two-part singing. We know this hymn however through the ST. KEVIN setting.

2. "Christ the Lord is Risen" Czech Easter Carol. Arranged by Harvey Gaul. SATB—M. Witmark #W2829.

For those seeking anthems with Hand Bell Choir possibilities, this would be a good one for your repertoire. It is a colorful, big-sounding anthem, not as difficult as it looks and one which choristers would enjoy learning. The introduction and the interludes between stanzas offer possibilities for scoring the handbells.

3. "Easter Triumph," David Williams. SATB and optional Junior (unison) Choir. C. C. Birchard #2061.

Sub-titled "A Fantasia on Familiar Easter Hymns," it is not one of those fancy-free meanderings. It is a challenge to use the texts and tunes of five familiar hymns and without resorting to musical effects, create a unified and inspiring composition. Using the hymn tunes EASTER HYMN (Lyra Davidica), "Jesus Christ is Ris'n Today"; MEDITATION (Gower), "There is a Green Hill"; ST. KEVIN, "Come, Ye Faithful"; O FILII ET FILIAE, "O Sons and Daughters" and PAL-ESTRINA, "The Strife is O'er," the composer has progressed from beginning to end in an interesting, natural and exciting manner. It is a kind of "choral symphony" which singers would enjoy learning and performing. Neither the organ score nor the choral portions are too difficult.

4. "Easter Hymn" Arranged by George Lynn SA-SAB. Mercury Music Corp. #186.

This anthem is based upon the hymn tunes ANGLIA and ST. KEVIN. A two-part Junior Choir sings the former while an SAB Choir, in antiphonal manner, sings the latter tune. The organ supplies an independent accompaniment which brings unity to the anthem.

5. "Alleluia, The Strife is O'er" Palestrina Arranged and adapted by Vaughn E. Wright for three choirs. Harold Flammer Co. #84430.

This hymn and music need no comment. Directors looking for "festival" music will find this arrangement practical. Arranged for Unison (choir I), SAB (choir II) and SATB (choir III) it could be presented either in a massed formation or if there are singing space limitations, in divided or antiphonal setting without too much difficulty in coordinating the choral sound.

6. "The Strife is O'er" Easter Carol T. F. H. Candlyn Arranged for SAB (with optional tenor) J. Fischer Co. #8864.

For choirs limited in manpower; the tenors, if available, sing the bass part or they may take their individual part indicated in certain places in the score. Trio writing is a test for musicianship and in this instance the voice parts are each vocally interesting. The male voice part is in good range. It is one of those choral arrangements which will sound full even with a limited number of singers.

7. "This Joyful Eastertide" Dutch Carol Arranged by T. F. H. Candlyn SAB (with optional tenor) J. Fischer Co. #8865.

This Dutch carol is becoming a "traditional Easter hymn tune." Like the anthem above, this one, too, has fine vocal lines and an organ accompaniment which supports the voices without always duplicating their parts. Even with small-sized voices this anthem should sound well. It will appeal to choirs with limited resources interested in improving their stature and building a fine repertoire.

8. "Easter Carol" French Carol Arranged by Maurice Whitney SATB J. Fischer Co. #8372.

This is a happy marriage of words and music. Both are uncommon. The text by Percy Dearmer is set to a carol of buoyant happiness. The arranger has not attempted to over-compose. It is in good taste and proportion. While it is for SATB choir, a Junior Choir could sing the carol too.

9. "Rejoice Today" Morten J. Luvaas SATB with optional Junior (unison) Choir Neil Kjos Co. #2034.

This anthem with an exalted text by Sir H. W. Baker, leaves one with a feeling of satisfied completeness. The music changes pace and aligns itself so naturally with the mood of the hymn. It is in a-cappella style, very interestingly composed with singable themes, rhythms and harmony which are unexpected yet have natural

justification. Singers would enjoy rehearsing and singing this and congregations would probably sense its choral beauty.

10. "One Early Easter Morning" Ralph Marryott SATB and solo voice Ditson Co. #14814.

Children will love to sing this carol. It is a simple child-like melody which is more than "pretty." The musical form is quietly simple, too. The SATB choir concludes each solo stanza with a two-measure refrain which is "just right." The carol is short and concludes with a stanza in unison.

11. "Unison Anthems for Adult or Junior Choir" (non-seasonal) Joseph W. Clokey Harold Flammers, Inc.

These are interesting and "churchly" settings of fine hymns. Dr. Clokey has a way of fusing old texts with new life. His tunes are simple yet never obvious nor "sing-songery." His rhythms are natural and buoyant movements of the texts. These anthems would be excellent for massed choir or for hymn festival services. The organ accompaniments are a fresh and vital part of these anthems. The hymns are: "Let us with a gladsome mind" (John Milton); "Welcome, happy morning" (Fortunatus, Tr. Ellerton); "Angels holy" (John S. Blackie), a metrical version of the canticle, *Benedicite omnia opera*; "Hosanna Lord" (Reginald Heber); "Te deum in F."

HAVE FUN WITH YOUR HYMNBOOK! BY-LEE HASTINGS BRISTOL, JR.

1. TO START THE DAY—
SING A HYMN



2. AS GRACE AT MEALS—
SING A HYMN



3. AT BED-TIME PRAYERS—
SING A HYMN



4. AROUND THE PIANO—
SING A HYMN



5. SING HYMNS FROM
DIFFERENT LANDS—



6. SING HYMNS FROM
DIFFERENT CENTURIES



7. READ THE STORIES OF
THE HYMNS AND TUNES—



8. AT FAMILY PRAYERS—
READ A HYMN



9. WHY NOT WRITE SOME
HYMN WORDS YOURSELF—



10. TRY PLAYING "DID YOU KNOW?"
WITH STORIES
ABOUT HYMNS
AND TUNES...



—(LIKE)—

"DID YOU KNOW CHARLES WESLEY
WROTE MORE THAN 6,500 HYMNS?"

"DID YOU KNOW THAT 'SILENT NIGHT'
WAS FIRST SUNG TO THE ACCOMPANIMENT OF A GUITAR?"

A Handbook for American Catholic Hymnals

J. VINCENT HIGGINSON

ANYONE actively engaged in hymnology could list several pressing needs without any hesitation. One would be an American Dictionary of Hymnology and to many minds another would be a handbook for American Roman Catholic Hymnals. Many of the denominational hymnals appearing in the last decades have already been accompanied by handbooks recording the results of years of research, using primary and secondary sources. Yet an American Dictionary would be sore put to, for any extended reference to Catholic hymnals since little has as yet appeared concerning them. True, handbooks of many non Catholic hymnals contain references to tunes and texts found in Catholic hymnals but these are a small part of the entire picture.

After considerable thought it was felt that a book dealing with some twenty current Roman Catholic hymnals and as many more where needed could be used as a basis. Information concerning their texts, tunes, authors and composers would answer present needs as well as cover a great portion of the field.

The preparation of such a handbook presents several major problems. If the hymnals of the last 150 years were covered it would require a series of volumes, financially impossible now. With but one hymnal to be considered, a treatment of the text and tune as a unit is the logical approach, for cross references can take care of the repetitions. However, with several hymnals this procedure is not always wise and is in fact often a handicap. Our Catholic hymnals are relatively young and there are few "proper" tunes so that the same tune may be used for texts as divergent as a hymn for Advent, a Eucharistic hymn, or one of a general nature. Furthermore, since many of the hymns are translations from Latin, German, and so forth, one is likely to find several different texts from as many translators. In a general way the texts have been fairly well taken care of, save for some peculiar to American hymnals and others that are anonymous. For many of these there is the possibility of tracing them through earlier books to obtain some idea of the source.

In the project, the tunes are numbered and for convenience, made the central point of interest. Original tunes of recent origin have been included but many have been omitted for the reason that it is hard to determine at this time how many of these will survive beyond their term of copyright.

As presently planned, a very rough copy of the texts and tunes has been sketched including some 600 tunes and about 500 texts.

A major part of the project is to name the tunes and notate the textual meters. As for naming the tunes, this has never been done save in one

Catholic American hymnal which has now practically disappeared. The new *Westminster Hymnal* and the more recent *Mediator Dei Hymnal* have named the tunes and with these two as a start the list can be developed. Such a condition does have its advantages for, by providing a series of names now, it is possible to prepare a list that might foster unity in the future. In fact this seems possible since publishers have already signified their willingness to accept such a list for their hymnals. Some of these can be taken from hymnals of various denominations in which tunes of Catholic origin have already been named.

Variations of text and tune present another problem. To deal with all of them in detail would hardly be practical but they have not been neglected and where there is a special reason they are noticed.

In order to acquaint the public with the project and to obtain constructive criticism the Advent section of the handbook was published some months ago. As noted above the book is divided into three sections: 1) *Texts*, 2) *Tunes*, 3) *Authors and Composers*. To facilitate matters the tunes have been divided into several sections according to their general use, and numbered. Melodies commonly used during Advent are numbered 1-99; Christmas to Lent, 100-199; Lent, 200-299; Easter and Pentecost, 300-399. Key words have been used for the various hymnals and the numbers following refer to the number of the hymn. A typical entry follows:

EN CLARA VOX REDARGUIT

The original text *Vox clara ecce intonat*, an Ambrosian hymn, dates from the 6th century and possibly even the 5th. It is suggested by the Epistle of the First Sunday of Advent, "Let us then cast off the works of darkness," and the Gospel for the same day which makes a reference to the Second Coming. The hymn is assigned for Lauds on the Sundays and weekdays of Advent. Caswall's translation is in common use. Substitutes for the word "awful" in current hymnals are understandable.

A glorious voice sounds through the night—Tr. Anon. in *The Catholic Youths' Hymn Book*, 1871, no. 2—(L.M.)

MELODY 2—St. Mary 167, Mediator 2. (L.M. Refrain)

MELODY 20—La Salle 2.

Hark an awful (herald, mystic, prophetic, thrilling) voice is sounding (calling)—Rev. E. Caswall, Tr. *Lyra Catholica* 1849, p. 6, and *Hymns and Poems*, 1873, p. 26. (87.87.)

MELODY 6a—Schehl 4.

MELODY 13—Rossini 6 (mystic).

MELODY 7—Ave maria 6.

MELODY 18—West 3 (herald)

MELODY 11—Tozer 3

MELODY 24—Pius X H. 151

MELODY 12—St. Gregory 1

(herald-calling)

(mystic).

In the melodic section besides the source of the tune, modern hymnals, German, English, American, which were instrumental in bringing it into American Catholic hymnody are also listed.

MELODY No. 2

VENI O SAPIENTIA

L. M. Refrain



SOURCE: An early form of the melody is found in Paderborn 1616 and Cöln (Brachel) 162. A revised form of the melody appears in Dusseldorf 1836 (attributed to Rev. C. Schmitt) and Bone's *Cantate* 1852. The modern form dated from Köln 1880 and Mohr 1891. In Paderborn 1616 it was set to the text *Ecce nova gaudia*. Cf. Bäumker Vol IV. 4 II, "O komm, o komm Emmanuel."

Also Caecelia M 323, Kantate M 26, Trier T 12, Köln C 7.

American: Psallite 4, Cantate S. 11, Hosanna 4.

A glorious voice sounds through the night—St. Mary 167, Mediator 2.

O come, O come Emmanuel—Hacker 7, St. Gregory 2, St. Rose 10, St.

Lambert 2, Alverno 1, no 8.

Such in brief are the purpose and hopes for the project. The examples given above while serving to give an idea of the format in detail are too limited and brief to show the extent of the project.

Hymn of the Hungarian Galley Slaves

TR. WILLIAM TOTH, 1938

Lift thy head, O Zion, weeping,

Still the Lord thy Father is;

Thou art daily in His keeping,

And thine every care is His.

Rise and be of gladsome heart,

And with courage play thy part;

Soon again His arms will fold thee

To His living heart and hold thee.

Traditional Tune, *Gályarabok Eneke*, 1674.

Hymnal of the Evangelical and Reformed Church, 1941, No. 306.

Hymns in Periodical Literature

RUTH ELLIS MESSENGER

The Choir, a monthly periodical speaking for English Methodism, presents the varied aspects of sacred music and worship. In recent issues, hymn singing and the hymn tune have been featured.

G. O. Richards, in "Music and Worship," January 1956, stresses the connection between good hymn singing and the proper choice of hymns. "To appeal to ordinary people," he says, "a hymn must be simple and direct; it must be vivid and particular rather than general and abstract." In "Hymns and Tunes," March, 1956, this writer continues the subject, with respect to the organist's responsibility, showing how "an organist can by his method of accompaniment help a congregation to sing great hymns set to great tunes, with true appreciation." Mr. Richards continues the series in May, 1956, treating metrical and rhythmical problems involved in playing hymns.

Cyril V. Taylor, of British Broadcasting fame, offers, February, 1956 and April, 1956, a commentary on the tunes of the *Methodist Hymnal* with the object of creating interest among choirmasters and congregations in this feature of the book. The commentary is continued, tune by tune, in a vigorous and refreshing style, in August, 1956.

Anthony Hedges, in "An Approach to Hymns," April, 1956, contributes the first of three articles on good hymn-singing. In May, 1956, Mr. Hedges urges "an unceasing application of thought to the meaning of the words by organist and choir."

T. FRANK DAVEY, "Church Music in Eastern Nigeria (2)," *The Choir*, March, 1956.

As the sub-title, "The Emergence of Indigenous Composition," indicates, a vital phase of the problem of hymns in the mission field (now universal) is presented. Nigeria is entering a new stage of development. A new Igbo hymn book has recently been published by the co-operating mission churches in this area. It contains a section of original Igbo hymns which will gradually become familiar. African tunes have been introduced as settings to translated texts of English hymns.

LEONARD ELLINWOOD, "Great Hymns Program," *The Living Church*, January 15, 1956. An organized program for music education, with groups of hymns in historic sequence, illustrating the periods and phases of the evolution of the hymn. Based on Episcopal *Hymnal* 1940.

J. E. HUMPHREY, "Poetry as the Handmaid of Piety," *The Choir*, July, August, 1956.

Using John Wesley's well-known words from the *Preface* of 1780 as a title, the author discusses the hymns by poets of distinction in the *Methodist Hymnal* (English), in the first article; then, by contrast, the hymns of Charles Wesley, in the second article. The former, as a group, are dismissed as "not great hymns." The latter are declared to be hymns "where poetry and piety are found together and in their right places." It may be recalled that the Reverend Edward Houghton, in his article, "Poetry and Piety in Charles Wesley's Hymns," *THE HYMN*, July 1955, made an outstanding contribution to this subject, expressing a point of view with which Mr. Hedges is found to be in agreement.

ARTHUR P. DAVIS, "Isaac Watts: Late Puritan Rebel," *Journal of Religious Thought*, Spring-Summer, 1956.

The immense popularity of Isaac Watts, in his day, both in England and the United States, is here described: in the fields of poetry secular and devotional, catechisms, text-books, sermons, hymns and Psalm paraphrases. In each of these Watts revealed his questioning attitude and progressive spirit which constituted him a "Rebel" in this sense. There is no addition in this article to our information about Watts. His approach to hymns and hymn writing well illustrates his rebellious spirit in the field of congregational praise.

HARRISON DAVIS, "Luther and Our Hymnbook," *The Christian Century*, October 24, 1956.

A highly colored and somewhat noisy appeal for the restoration of the hearty hymn singing characteristic of the German Reformation, together with the earnest acceptance and practice of the Gospel thus inspired.

RALPH V. DOMIN, "Which Are the Great Hymns?" *Choral and Organ Guide*, September, 1956.

This contribution to a subject of general discussion throughout 1956, calls attention to the function of the organist. Standards of music appreciation should be subordinated to an understanding of "the religious needs and desires of people in many different walks of life who come to church to have them satisfied."

K. VAUGHAN JONES, "Popular Song Theology," *London Quarterly and Holborn Review*, July, 1956.

Beginning with an account of the evolution of the popular song of today, the author analyzes the theological aspects of such pieces as "Bless this house," "Answer me, Lord above," "In the beginning," "I believe" and "His hands." Their popularity is attributed to the "Revival Hours" in American radio broadcasts heard in England and the influence of Billy Graham. The pseudo-theology of these songs is emphatically condemned but the point is made that a greater seriousness is becoming apparent which must challenge the modern church to provide suitable and more dignified songs in a popular musical idiom. Mr. Jones cites the hymn, "Bless, O Lord, the village road," by William W. Reid, as being in the same category as "Bless this house." Here we must protest since the ascription of praise which closes each of the five stanzas, removes any possible criticism (within Mr. Jones' classification) attaching to Mr. Reid's hymn.

NORMAN F. LANGFORD, "Church Hymnody as a Repository of Doctrine," *Religion in Life*, Summer, 1956.

Our readers who enjoyed Dr. Langford's article, "Theological Problems for Hymnology," *THE HYMN*, April 1953, will appreciate his further analysis of this subject. He finds "a hard core of doctrine" in the hymnody of our denominational hymnals, together with "sharp breaks and fundamental distinctions in theological outlook." After listing the general sources of English Protestant hymnody, he enumerates the basic Christian doctrines, using that of The Trinity for special illustration. He finds doctrinal themes often closely interwoven, for example, in Charles Wesley's hymns. Continuing with the Unitarian contribution, Dr. Landford traces its permeating influence in contemporary hymnody. Responsibility is squarely placed upon the editors of denominational hymn books to preserve their respective dogmas.

SAMUEL LAÜCHLI, "Negro Spirituals als christliche Verkündigung," *Theologische Zeitschrift*, July-August, 1956.

Looking upon the Negro Spiritual as a religious phenomenon of early American Christianity, Dr. Läubli proceeds to analyze this group of religious songs, employing as sources *The Books of American Negro Spirituals* compiled by James W. Johnson and J. Rosamund Johnson (N.Y., 1925-1940). The study of spirituals as to structure, subject matter and theological outlook, is liberally illustrated. The ar-

ticle has nothing new for American readers but may be indicative of the contemporary European interest in this topic. (Dr. Läubli, who received his doctorate from Union Theological Seminary, New York, in 1953, writes from the University of Basel, Switzerland.)

FIDELIS SMITH, O. F. M., "Hymnology and the Encyclical '*Musicae sacrae disciplina*,'" *The Catholic Choirmaster*, Summer 1956.

It is impossible within the present limits to give an adequate review of an article which should be read in its entirety by all who are interested in the contemporary concern for vernacular hymnody within the Roman Catholic Church, to say nothing of hymnologists at large.

Fr. Smith has isolated from the Encyclical *Musicae sacrae disciplina* of Pope Pius XII (Dec. 25, 1955), those passages which deal with hymns, both Latin and vernacular, considering, 1) the purpose of the hymn in an historical perspective, and 2) the position of the vernacular hymn in the liturgy. The Church Militant is here regarded as a singing church (*ecclesia cantans*), outpouring in song its expression of the historic faith and its offering of praise and devotion. The sacred hymn in the vernacular must have the same qualities by which Pope Pius X characterized plain-song: "sanctity, good form and universality." Such hymns began historically with the beginnings of the vernacular languages; some originated in the chant, for example, the *leisen*; some were "contrafacts" or hymns having their origin in secular songs. Attention is here drawn to the fact that Catholics, Lutherans and Calvinists alike have used contrafacts.

The encyclical indicates the style of text and melody which are to be desired. Translations of fine Latin, German, English and other texts of Catholic origin are commended. Music should be "virile and esthetic." The pre-Reformation *Kirchenlied* and the *Geistliche Lieder* are noted but later, even modern, compositions are by no means precluded. The encyclical, says Fr. Smith, encourages "the continual use of vernacular hymns as well as those in Latin not only in church but outside during processions, pilgrimages, religious congresses. . . . Pius XII wants the people to begin already upon earth the eternal hymn they will one day sing before the face of God."

The New Yorker, November 26, 1955. Speaking editorially, *The New Yorker* featured the anniversary of the Presbyterian Church of the Sea and Land, including the origin of "Jesus Savior, pilot me," by Dr. Edward Hopper, its minister, 1871.

REVIEWS

Kathleen Lemmon, *House in the Woods. A biographical sketch of Juliette and Crosby Adams.* The Inland Press, Inc., Asheville, N. C., 1956. P. 89. \$2.75 with 15 cents for mailing.

In 1913, Mr. and Mrs. Crosby Adams took up their residence in Montreat, N. C., where they had just built their new home, "House in the Woods." There they lived until his death in 1951; her death occurred later in the same year. They had both attained the age of ninety-three.

Miss Lemmon who had the advantage of personal friendship with the Adamses and also access to published material, papers and letters furnished by Mrs. Adams, cautions the reader in her Preface: "This is not meant to be a definitive biography. It is rather an impression of two much-loved people . . . whom it was the author's privilege to know and love." The account which follows is totally appreciative,—a tribute in a biographical framework. We find the Adamses, who were married in 1883, in successive stages of their career in Buffalo, Kansas City, Chicago and Montreat; always side by side in new ventures of teaching, composing, choral directing and music appreciation. Juliette Adams was primarily a teacher of music, in the front rank of those women in the late nineteenth century who were leaders in every department of the education of childhood and youth. Something of the charm and appeal which so many of them brought to their classes,—a true femininity combined

with sound learning, remained with Mrs. Adams throughout her life.

The lack of suitable material for teaching piano pupils, took her into the field of composition and resulted in her ten volumes of *Graded Studies* for the piano. Miss Lemmon's bibliography of her works lists twenty-four piano solos, nineteen piano books and text books, fifteen vocal and choral works, with additional vocal and choral works, tone stories, and hymn tunes.

In 1929 Mrs. Adams taught her first class in hymnology for the Montreat Woman's Training School, later publishing her *Studies in Hymnology*. "Hymn singing," she wrote, "may surely be called successful when it affords an avenue for true approach to God in earnest and noble worship." (Quoted, p. 52) Dr. Louis F. Benson, we learn, read and approved her manuscript before its publication.

Like so many delicately made women, Mrs. Adams possessed an intrepid spirit. Loyal supported by her husband, as choir and choral director, together they founded over fifty years ago, in Chicago, the first summer school for music teachers in America. A "Doll's Music Festival" for children was instituted in 1908. As a personal friend of Edward and Marian MacDowell, Mrs. Adams was active in aiding the establishment of the MacDowell Colony at Peterborough, N. H. In the advancement of "music appreciation," the Adamses were known everywhere in the United States, and greatly loved in the south where Mrs. Adams continued her teaching, writing, composition, lectures and recitals, and Mr.

Adams his literary work. Among the many honors conferred upon her, that of Honorary Member of The Hymn Society (1948) should have been included.

The House in the Woods became a center of musical culture, social life and religious inspiration. The informal Sunday afternoon gatherings in the Adams' home brought together visitors and friends from every part of the country. As one who has enjoyed the hospitality of the House in the Woods, this reviewer is happy to add her witness to that selfless devotion to beauty in music and literature, abiding there, which Miss Lemmon has brought so attractively to the readers of her book.

—RUTH ELLIS MESSENGER

Kenneth L. Parry, *Christian Hymns*. N. Y., Macmillan (for S. M. K. Press), 1956.

"Twelve Long Chapters in Search of an Objective" is the way one might well describe many a book, purporting to deal with the general subject of Christian hymns. As a result, to come across Kenneth L. Parry's fine little book *Christian Hymns* is a refreshing contrast, for here is a concise work aimed at a specific objective which its author achieves in good workmanlike fashion.

Here is a book, as the author accurately predicts in his preface, "which is not for the specialist, nor yet for those who are content with anecdotes about popular hymns, but for those who wish to sing 'with the spirit' but 'with understanding also.'"

Instead of dealing chronologically with hymn history, Mr. Parry's approach is to deal with major Christian themes and doctrines and then to treat each of these chronologically: The Eternal Father, The Lord Jesus Christ, The Holy Spirit, The Holy Trinity, The Church, The Sacraments, and others.

It must have been frustrating for so well-informed a hymnologist as Mr. Parry to have to deal in "capsule fashion" with much of the important material which sometimes deserves, even in a small book, fuller treatment.

The American public will be pleased to see far more references to hymns of American origin than is usually the case with British books on hymns. In this work a number of our writers are mentioned: George Washington Doane, Oliver Wendell Holmes, Sidney Lanier, Edmund Hamilton Sears and many others.

Reading the book, organized as it is by great themes, one agrees with Mr. Parry that it is perhaps true that "there has been very little fundamental change in Christian thought as it finds expression in our hymns."

There is far more meat in the unpretentious 119 pages of this little book than is found in many a larger work on the subject. *Christian Hymns* deserves a warm welcome in the library of any hymn enthusiast.

—LEE HASTINGS BRISTOL, JR.

COMPLETE SETS of Vols. I-VII of THE HYMN may be purchased from The Hymn Society.

In Memoriam

HAROLD BECKET GIBBS, of Wynnewood, Pennsylvania, an authority on Gregorian Chant, and a prominent leader in the cause of Liturgical Music, died on November 1, in his eighty-eighth year. He came from England to the United States in 1905 to assume the post of Choir Director in the Cathedral of Covington, Kentucky. From that time until his retirement, he was associated with many leading educational institutions as Professor of Gregorian Chant, being active at the same time as lecturer and choir-master. His interest in Gregorian Chant dates from 1890 and his years of study at Solesmes. Later he lectured at the Solesmes Summer School of 1905, 1906, in the Isle of Wight. In 1915, he was granted a Doctorate by the Pontifical School of Sacred Music in Rome, one of the first to be so honored.

Dr. Gibbs took an active part in the International Gregorian Congress in New York City in 1920, accompanying the Chant Mass, sung by several thousand children. One of the projects dearest to him, undertaken at the request of Fr. La Farge, S.J., was the founding of a group of Chant singers as a unit of the Liturgical Arts Society. Dr. Gibbs named it the Quilisma Club, a group that he taught and directed for about twenty years. He was honored by the Liturgical Arts Society by a special plaque on his retirement.

Dr. Gibbs was a charter member and also a member of the Executive Board of the Society of St. Gregory of America. He received

the Liturgical Award of the Society in 1954. (See THE HYMN, July, 1954) He had been a member of The Hymn Society of America since 1933.

—J. VINCENT HIGGINSON

Among Our Contributors

THE REVEREND FRANK B. MERRYWEATHER is Rector of St. Lawrence Church, Oxhill, Warwickshire, England. We are indebted to him for his contributions to the THE HYMN, including five hymn texts of which "Our God we praise in worship and in song" is found in the present issue.

DR. JOHANNES RIEDEL is a musicologist and member of the Department of Music in the University of Minnesota, Minneapolis, Minnesota.

THE REVEREND C. RONANDER is a Congregational minister, at present Secretary of the Committee on the Revision of the *Pilgrim Hymnal*.

COMING SOON

PAPER XXI

"The Philosophy of the
Hymn"

Nancy White Thomas

Our God we praise in worship and in song

FRANK B. MERRYWEATHER

Our God we praise in worship and in song,
To him we cleave, to him we all belong;
He is the God and Father of us all,
Whose power prevails though kingdoms rise and fall,
Whose love will hear us when in truth we call,

Thou, Lord, art King, supreme in majesty,
Most worthy art thou of man's trust in thee;
Thy loving-kindness came whilst yet unsought,
Exceeding all the powers of human thought,
Made manifest in deeds thyself hath wrought.

Thy mighty power once centered in a Cross,
By human judgment naught but shame and loss,
But from the conflict Christ did triumph gain,
His will, full consecrate, transcended pain,
Proving that faith through suffering is not vain.

Christ saw beyond the travail of his Soul,
His righteousness by faith can make us whole;
In him the human and divine are spanned,
Unseen behind the shadows he doth stand,
Crowned and exalted, stands at God's right hand.

Great is our God from all eternity,
Most high and holy One, we worship thee;
Through Christ the living Way, hear us, we pray,
Till day shall break and shadows flee away,
And earth redeemed shall own thy glorious sway.

Tune: OLD 124TH

1954

Permission to use this hymn should be obtained from Rev. Frank B. Merryweather, Oxhill Rectory, Warwick, England.